

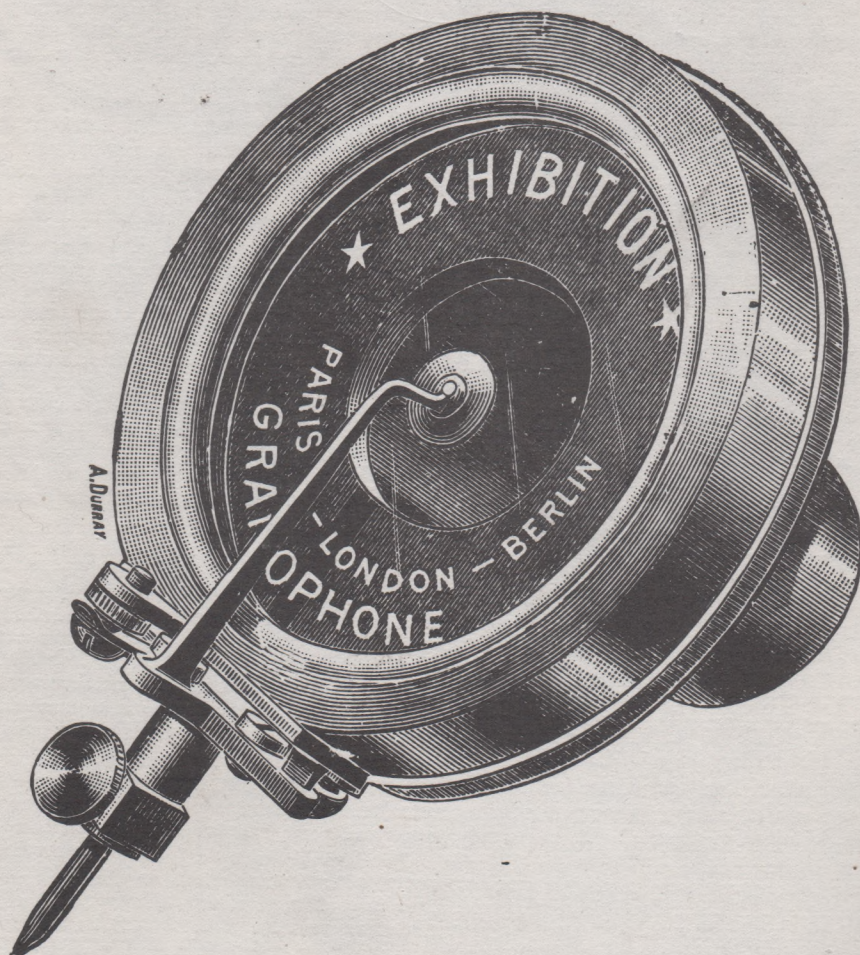
# THE TALKING MACHINE REVIEW

INTERNATIONAL

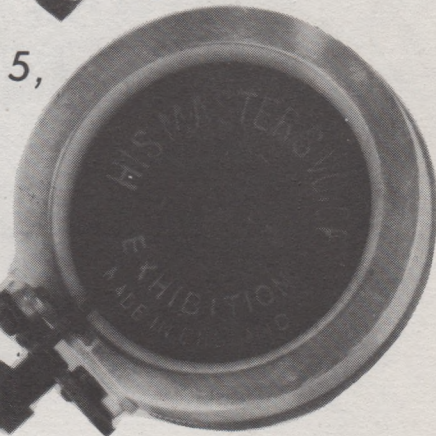
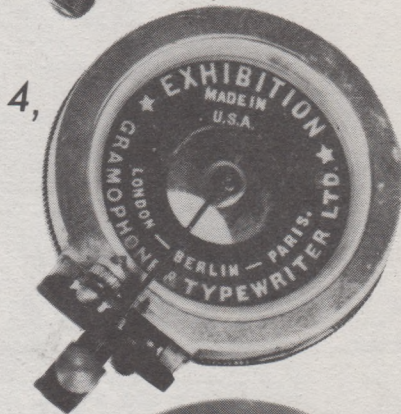
NO. 33

APRIL

1975



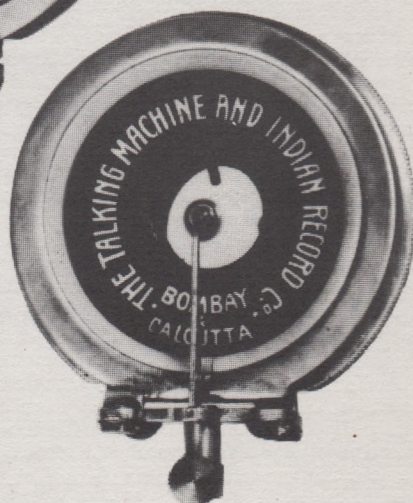
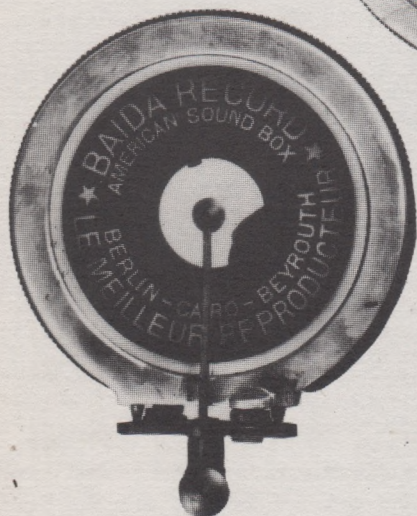
# THE EXHIBITION SOUNDBOX



THE EXHIBITION SOUNDBOX developed out of Jones' soundbox of 1899 which had a tensioning-nut at the top, and Gibson's of 1901. Their collaboration produced the original Exhibition (No.1 above) which developed into the accepted model of 1902 (Nos.2 & 3) which then had minor modifications, e.g. (No.5), but was basically unchanged for some 20 years. No.2, above is an experimental model with a reversed stylus bar.

The EXHIBITION had many imitations, some very difficult to detect as such. We show a selection opposite and will show more at a later date.

IMITATION EXHIBITION SOUNDBOXES 315



# Amberol: A Word Study

Dr. Phillip Petersen

It has long been a mystery why Edison chose the word 'Amberol' to describe the new four minute records which were introduced in September or October of 1908. 'Amber', that brownish-yellow translucent fossil resin, stems from Arabic 'anbar', 'ambergris' into English via French 'ambre', a route travelled by many an English word.

The major difficulty in finding a plausible solution to this mystery has been the effort on the part of most to look for a quality either in substance or appearance which might suggest amber.

The first official meeting held at the Edison factory to take up the matter of naming the new record occurred on 30th. April, 1908. Several names were submitted, including ebonite, ebonol, palmol, amber, amberite, cerol, besinol, amberol, fourminit, 4-minit, etc., along with combinations of these names, such as Edison Amberole Fourminit Record, which was abandoned for its length. Finally in general agreement, it was decided at the meeting that 'Edison Fourminit Record' would emerge as victor, however, before any definite decision could be made, it would be necessary to consult with the legal staff, headed by Mr. Frank Dyer, as to patent implications.

Prior to the next meeting, to be held on 18th. May, 1908, a questionnaire was sent out which merits inclusion in its entirety:-

- 1st. Determine definitely the name for 4-minute record.
- 2nd. How many 4-minute selections are we to have made before announcement of the new record is made, that is, by 1st. Sept.?
- 3rd. How many 4-minute master records are to be made monthly after 1st. Sept., that is, how many selections will the monthly lists consist of?
- 4th. What will be the list and net prices of the 4-minute record?
- 5th. How many records of each selection should be made up and in stock on 1st. Sept, to take care of first orders?
- 6th. Should anything be engraved on record to designate it as 4-minute?
- 7th. Should the name of the present 2-minute record and labels for same be changed to contain the new name that will be adopted for the 4-minute record?
- 8th. Determine on the carton label for the 4-minute record.
- 9th. Determine definitely the kind of attachment that is to be adopted on new machines of each type.
- 10th. Determine on different kind of attachments to be supplied for machines already out, and which will from time to time be changed over.
- 11th. Determine definitely if new machines are to go out equipped for both 2 and 4-minute records, and if they are, should list prices be increased?
- 12th. Determine definitely list prices and discounts on extra attachments to be supplied for machines already out, both on a straight selling basis and exchange basis
- 13th. How many extra attachments of each style should be made up and in stock by

- 1st. Sept, to take care of orders received for the extra attachments, so that machines then out may be changed over to the combination?
- 14th. How many combination machines of each type should be made up and in stock 1st. Sept. to take care of orders received at that time?
- 15th. Determine the type of reproducer that is to be adopted for the combination machine.
- 16th. Determine the kind of reproducing point to be adopted for the combination reproducer.
- 17th. Give your opinion as to whether we should go into high class music to get some of the Victor or higher class trade; for instance, band and orchestra selections by such leaders as Damrosch, Herbert, Sousa, also songs, recitations, etc., by high class artists. It is, of course, understood that in all cases where the combination attachment is referred to in any of the above, it includes both the attachment and reproducer necessary to change a machine over so it will operate both the 2 and 4-minute records.

In addition to Edison and Gilmore this notice was sent to Messrs Aiken, Aylesworth, Buehler, Dyer, Ireton, McChesney, W. Miller, Polzer, Stevens, Weber and Westee. The responses to these questions by all the representatives mentioned are no longer extant, however, there do exist a few of the replies in the archives of the Edison National Historic Site, specifically those of Dyer, Ireton, W. Miller and Westee. Though all the questions asked are fascinating from the historical point of view, only Question 1 has any specific bearing on the research of the present article.

The answer given by Mr. Frank Dyer was basic to the issue, in that he was legal counsel for Edison. Dyer stressed the importance of selecting a name which could not be used or imitated by competitors. He further pointed out that a name should be chosen which might serve as a bona fide trademark, capable of registration in the Patent Office, and not one merely descriptive of the article involved, such as 'four-minute', 'indurated', 'extra-long', or 'Orange'. He felt that a purely arbitrary word, having no direct connection with the article, would be best, stressing the urgency to avoid descriptive names which might also fit perfectly some other article. To Dyer's thinking, 'Amber' or 'Amberol' would be very patentable names.

Mr. H. Ireton, assistant manager of sales, responded to the first question with the suggestion, 'Edison Fourminut Record'. He believed the name Edison would elicit a notion of quality and that 'fourminut' would contrast the article with the previous two-minute variety.

Westee's response was succinct to a fault. He offered the suggestion, Edison Amberol Record, without comment on any particular advantage or indeed what 'amberol' might connote.

It is in Mr. W. H. Miller's response that we find the key to the mystery. For those of us who harken back to the twenties, it takes no effort to recall the lovely necklaces, bracelets, toilet articles, frames, etc. made of amber. These were always items of particular quality and to have anything in amber meant that it was of guaranteed beauty and quality. Miller, whose initial suggestion of calling the new records, 'Edison Amberole Fourminut Record', was rejected as being too long, explained that amberole meant amber-like,

of fine quality or first class. In his written response, dated 15th. May, 1975, he eschewed his previous recommendation on the basis that Amberole and Edison, both denoting quality, would be reiterative and offered instead the suggestion 'Edison 4 minute Record'. This he argued, suggested both quality, in the use of the Edison name, and described the article perfectly, offering as well the alternative contrast with the previous records, which might henceforward be called 'Edison 2-Minute Record.' The former most certainly would have been chosen as the final name, particularly since it had the preference of Edison himself, had it not been for the admonition of Dyer, who, as previously stated, warned against purely descriptive names which might also be applied to other articles totally unrelated but which might have the quality described in common. Though 'Edison Fourminut Record' was the favoured at the 30th. April meeting, Mr.Dyer's advice ruled it out essentially as a serious contender.

By the time of the next Committee Meeting, held 18th. May, 1908, the names preferred were, 'Edison Amber Record', 'Edison Record, Edison Fourminut Record' and 'Edison Amberol Record'. It was stated at this meeting before a vote was taken that Mr.Dyer had opposed 'Fourminut' for reasons already indicated and that Mr. Edison would like a name such as Amberole so that it could be used as a trade name. The actual form which Edison suggested was 'Edison Amber Record', which was not the final choice. Had it been, the mystery of 'amberol' might not have persisted so long, as most individuals over forty think quality immediately on the mention of amber, and that was, after all, the idea! The final voting count was as follows:-

Edison Amber Record - Edison, Aylsworth  
 Edison Record - Buehler, McChesney, Pelzer, Stevens  
 Edison Fourminut Record - Weber  
 Edison Amberol Record - Aiken, Dyer, Gilmore, Ireton, Miller,  
 Redfearn, Wilson

And so, with the idea of stressing quality, the National Phonograph Company, on 18th. May, 1908, adopted the name Edison Amberol Record to designate the new records which were to monopolise the advertising campaign of the Company for the next four years.

The earliest form which this writer has found to announce these records is Form 1415 (undated): "Edison Amberol Records - Important Announcement" (See Illustration 1, page 349). This was followed by Form 1421, a catalogue of the first fifty selections available in the new record. Form 1421 is also undated. (see page 345). In a third form, 'Edison Phonograph Catalogue' (Form No.1435, October, 1908), we find the following announcement, "The new thing we have to talk about in this catalogue is the Edison Amberol Record, a Record which plays more than four-and-a-half minutes, and that is more than twice as long as the old Record." (National Phonograph Company, Edison Phonographs, October, 1908, page 3). The writer has been unable to find any evidence of magazine advertising of Edison Amberol Records prior to November, 1908, (see Illustration 2, pages 320-321.)

Allen Koenigsberg has suggested that these records were introduced in November, 1908, (See Allen Koenigsberg, 'Edison Cylinder Records, 1889 - 1912, New York, 1969, page XXIII), however their actual introduction was at least a month earlier and possibly two. It was the Company's original intent to have these records on the market by 1st. September, 1908, though the earliest dated form bears the month of October. Considering the fact that there are at least two known advertising forms prior to the October catalogue, at least in numerical order, it may be that these records were in fact both announced and available as

# Important Announcement

**W**E take great pleasure in announcing to the thousands of delighted owners of Edison Phonographs a number of changes and improvements in both Phonographs and records, which will add much to their pleasure in the future.

Despite the great popularity of the Edison Phonograph in its present form, and the Edison Records, the result of a series of experiments made by Mr. Edison and his associates in his laboratory at Orange adds to what we now have to offer music lovers the following very interesting improvements:

## 1—A new Record made of a new composition, by a new process and playing an average of more than four minutes.

This will be known as the Edison Amberol Record. Its most important feature is a recording thread of 200 lines to the inch, or twice as fine as the present Record of 100 threads. By this means more than twice the playing length is secured without increasing the length or diameter of the Record itself.

Since the finer thread required a smaller reproducing point it became necessary to find a new composition that would successfully resist the wear of the smaller reproducer. The successful and accurate moulding of a 200-thread Record, formed of a much tougher composition, also necessitated changes and refinements in our moulding process.

More than two years have been spent in experimenting to secure these results, the work of several experts being constantly directed and supervised by Mr. Edison.

The Edison Amberol Record is the most wonderful production of its kind that the world has seen. The engraved sound waves are so minute that the eye cannot follow them, and yet the sounds are reproduced even more clearly, more naturally and more sweetly than the present Record. At the same time, they are more durable and will wear longer. The present two-minute Records will be continued without change.

The Edison Amberol Record will be sold at 2/- each, making it the lowest price Record now sold, considering

## Edison AMBEROL Records

also that it will play longer than any other talking machine record now before the public.

2—A series of attachments by which, at slight cost, all present Phonographs, except the Gem, may be equipped to play the longer Record in addition to the present one.

With a Record of a finer thread it becomes necessary to offer an attachment whereby the new Record can be played upon the old Phonograph, so that users will not find it necessary to buy a new Phonograph in order to play the new Records.

Two attachments are required to transform an old Edison Phonograph so that it will play the Amberol Records.

The first is a differential gear, which it is comparatively easy to attach to any Edison Phonograph, except the Gem, and which, by changing the speed of the arm which carries the reproducer, make it possible to play either the two-minute or four-minute Records.

The second is a new reproducer with a fine enough reproducing point so that it can be used in the finer engraving of the new Records.

Attachments will be sold at the following prices:

For Standard Phonographs, 25/- each; for Ilome and Triumph Phonographs, 35/- each.

These attachments are now on sale at all dealers, who will explain also the method of attaching.

The importance of these improvements cannot be over-estimated. Everyone who has ever had any interest in the Edison Phonograph will find that interest greatly increased and his amusement greatly enhanced by hearing, the Amberol Records, which are longer, sweeter and better.

All great improvements in the way of reproducing sound have been made by the National Phonograph Company, and this last improvement—that is, the long Record—makes the Edison Phonograph unquestionably the best Phonograph for pleasure or instruction.

NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD.

FORM 1415

Let us add a new attachment to your Phonograph

# EDISON AMBEROL RECORDS

afford a wide range of music heretofore beyond the scope of sound-reproducing instruments because of its length.

Much that has been brought out on the shorter Records has had to be cut down or hurried.

Now everything in music is possible and will be offered in the best way to Phonograph owners.

## How to play Amberol Records on your present Phonograph

To play the Amberol Records the Phonograph you have requires a new attachment. This attachment has been so constructed that once a Phonograph is equipped with it, either the regular Edison Record or the Amberol Record can be played at will.

Through a special arrangement made with Edison dealers throughout the country, these attachments will be furnished Phonograph owners at a very low price.

All you have to do is to send your instrument to any Edison store and the new attachment will be put on.

We shall continue to get out each month the regular Records and the Amberol Records, giving to each the music for which each is best suited.

## New Record-making talent has been added

With the new possibilities in Record making, due to the Amberol Records, new Record-making talent has been added to our staff and Edison Phonograph owners can expect each month a repertoire of entertainment more varied, more carefully selected and more artistically rendered than ever before.

Any dealer will play the new Amberol Records, give you a list of Amberol selections, and explain and fit the new attachments, or you can write to us for full description and list of Records.

## National Phonograph Company

23 Lakeside Avenue, Orange, N. J.

When writing to advertisers please mention THE AMERICAN MAGAZINE.



## Mr. Edison has produced in the Amberol Record a Phonograph Record that plays twice as long as the regular Edison Record.

While you have been complimenting his Phonograph by insisting that there was not enough entertainment on each Record, Mr. Edison has taken your compliment as a fault in his favorite invention. After months of experimenting he has produced a Record that will play over twice as long as the Records you are now enjoying.

### Why Amberol Records play longer

Examine an Edison Record and you will see that it is made up of a series of fine lines or threads cut into the wax composition—100 threads to the inch.

It would have been easy to lengthen the time of playing by lengthening the Records, but that would mean a larger and more expensive Phonograph to play them, and it was Mr. Edison's idea to make a longer-playing Record that present Phonograph owners could enjoy and also keep the

prices of his instruments down to a point where every home could afford one.

To keep the Record the same size as those you have and double the number of threads required a new kind of composition of sufficient hardness to resist wear between the threads and of sufficient softness to preserve the sweet, distinct tones for which Edison Records have always been famous.

The new composition is a success. Amberol Records have been tested continuously for months and their durability is even greater than the present 100-threads-to-the-inch Records.

### Their tone quality is richer and clearer

At the same time, their tone quality is even richer, clearer and more delicate in interpretation than that of any other Edison Record, which means they are superior to all other Records.

early as September as planned. Nevertheless, form numbers have not been found to follow a consistent chronological order and the mere existence of earlier form numbers would not be definitive in establishing priority of date.

Stanford University

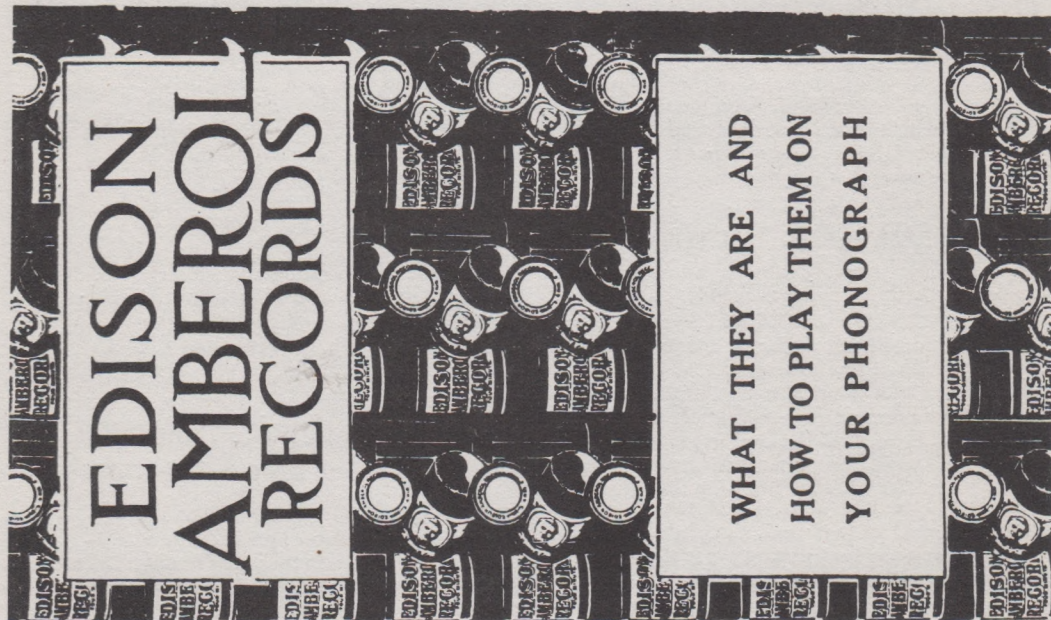
## O B I T U A R Y

### Julia Sanderson

Julia Sanderson, noted musical comedy actress and widow of Frank Crumit died on 27th. January, 1975, at the hotel in Springfield, Massachusetts, where she had lived in retirement for many years. She was 87 years of age.

Miss Sanderson, who was born in Springfield, Massachusetts, on 22nd. August, 1887, was the daughter of the actor, Albert Sackett. Young Julia made her stage debut at the age of 13 with her father, who encouraged her theatrical ambitions, in the play, "Zorah." She appeared in "Winsome Winnie" in 1902, "A Chinese Honeymoon" and "Wang" (with De Wolf Hopper) in 1904, and at the age of 17 she was a star in the New York theatre. She made a brief vaudeville tour in 1907 and performed in "The Hon'ble Phil" in London. She appeared in many theatrical successes, such as "The Arcadians" (1910), "The Sunshine Girl", "The Girl from Utah" (1915), "Rambler Rose" (1916 - 18), "The Canary" (1918 - 20) and "Hitchy Koo" (1920 - 21).

In 1921 she began a two-year run in the musical show, "Tangerine", in which her leading man was Frank Crumit, who wrote several songs for the show. She later starred in "Ziegfeld Follies" (1923), "Moonlight" (1923), "No, No, Nanette" (1925 - 26), "Queen High"



(1926 - 27) and "Oh Kay" (1927 - 28).

After a six-year courtship, she and Frank Crumit were married on 1st. July, 1927. Feeling that they had had enough of the pressures of performing in the theatre, they retired to their country home in Longmeadow, Massachusetts, in 1928. However, they soon tired of retirement and began a new and successful career in radio. They were a very popular team until Frank's death on 9th. September, 1943, only 17 days before his 54th. birthday. Miss Sanderson had her own radio programme for a couple of years after her husband's death, but she retired during the mid-1940's and lived the rest of her life in her native Massachusetts.

Although Julia Sanderson was one of the leading musical comedy actresses of her day, she recorded little. On 11th. February, 1931, she and Crumit, who made many records and who was one of the most popular phonograph artists in the United States and England, recorded the delightful duet, "Would You Like to Take a Walk?", which was issued in the U.S. as Victor 22630 and in England as HMV B3833. They recorded another duet, "Sing a Song of Contract" on 17th. February, 1932, but it was unissued.

Crumit's last records, and the only other records Miss Sanderson made, were made for Decca in April, 1941. They were eight of their early successes, including the duets "Sweet Lady", which Crumit wrote for the show "Tangerine" and "The Same Sort of Girl" (from "The Girl from Utah"). "Bring me a Rose" and "The Girl with the Brogue" (from "The Arcadians") and "They Didn't Believe me" (from "The Girl from Utah") were solos by Miss Sanderson.

QUENTIN RIGGS

## Dame Clara Butt

J.C.W. Chapman

Dame Clara Butt was born at Southwick, Sussex, in 1873. At fourteen years of age her remarkable talents and phenomenal voice evoked such admiration that her parents decided to give her a musical career. She studied at Bristol under Daniel Rootham and at the Royal College of Music under Henry Blower, gaining the Open Scholarship of 400 guineas in 1889. In 1892 she sang in Bach Choir & Musical Guild Concerts, and made her debut as Ursula in "The Golden Legend". Three days later she took part in the Royal College of Music Students' performance of Gluck's "Orfeo" at the Lyceum Theatre. In the same year she secured her first engagement at the Royal Albert Hall, appearing with Albani, Lloyd and Santley.

A year later she undertook her first Festival engagements at Hanley and Bristol. In 1895 she entered upon further study in Paris under Bouhy and Duvernoy, also receiving lessons from Etelka Gerster. With fully developed powers she speedily attained the distinguished position she occupies among British singers. She married the eminent baritone, Mr. Kennerley Rumford, in 1900, and has been associated with him in numerous concert tours in the British Empire and America.

Many compositions have been written especially for Dame Clara Butt, the most noteworthy being Sir Edward Elgar's beautiful suite of "Sea Pictures", which she first sang at the Norwich Festival of 1899; Samuel Liddle's famous setting of "Abide with Me", and Cliffe's "Triumph of Alcestis" and Bedford's "Romeo and Juliet" in the latter of which she shared the honours with her husband at the Norwich Festival of 1902. In 1920 she appeared at Covent Garden in "Orfeo." The power, range and richness of her superb contralto voice are as striking as her fine commanding presence.

Dame Clara Butt's available recorded repertoire comprises 21 "His Master's Voice" discs, of which one is a duet with Kennerley Rumford (04060-"The Keys of Heaven"). These are all single-sided, dark blue label, 12-inch records, with the exception of the National

Anthem (03240), in which she is accompanied by the Band of the Coldstream Guards. They were all made prior to 1915, since when she has recorded exclusively for Columbia. These records number eighty-four, on seventeen 10-inch and twenty five 12-inch double-sided purple-label discs, all but six recordings having been made by the acoustic process. They include four duets with Kennerley Rumford and four excerpts from Elgar's "Dream of Gerontius", in three of which Maurice D'Oisly takes part. Several records are graced by fine orchestral accompaniments conducted by Sir Henry Wood and Sir Hamilton Harty. The Columbia group does not include the following, which are obtainable on "His Master's Voice": Ronald's "Believe me if all those endearing young charms" (03155): Sullivan's "Will he come?" (03224): Loughboroughs "Women of Inver (03305); White's "The tears of night" and "A youth once loved a maiden" (03368): and Giordano's "Caro mio Ben" (2-053210). It is well-known that the great contralto prefers her Columbia recordings to the earlier HMV's. However, gramophonists desirous of securing the finest examples of the singer's art, regardless of expense, will be well-advised to hear both versions, where duplicates exist, before purchasing. In at least one instance - Gounod's "O Divine Redeemer" the older recording is preferable.

The majority of Dame Clara Butt's Columbia discs are superb achievements. The large number of popular songs and ballads can be safely left to the choice and taste of those to whom they appeal: even the most hackneyed of them seems endowed with fresh vitality by the magnetic personality of the singer. The wonderful range and power of her voice is finely demonstrated in "The Enchantress" (Hatton), with which is coupled her classic rendering of "Three Fishers" (7306); while the beautiful setting by Liddle of "Abide with Me" finds a desirable obverse in "God shall wipe away all tears" from Sullivan's "Light of the World" (7302). Two ballads by Goring Thomas, "Time's Garden" and "A summer night" (7310) have cello obbligati by W.H.Squire; so also has the HMV recording of the former (03220) and Cowen's "For a Dream's sake" (Columbia X325). Elgar's "Land of Hope and Glory" occupies the obverse of the Columbia version of "God Save the King" (7313), both of which feature choral and orchestral accompaniments.

Admirers of our greatest composer, Sir Edward Elgar, must on no account miss the four fine excerpts from "The Dream of Gerontius", in which Maurice D'Oisly, a "Choir of Angelicals", and the New Queen's Hall orchestra, conducted by Sir Henry Wood, share the honours. It is disappointing to find that only one of the same composer's "Sea Pictures" - "Where corals lie" - is available. I strongly recommend this, either HMV 03299 or Columbia 7320 being perfectly satisfactory. The obverse of the latter is the "Kashmiri Song" from the "Four Indian Love Lyrics" of Laurence Hope and Amy Woodforde-Finden. "Less than the Dust" and "Till I Wake" are on the ten-inch X305; but the remaining number of this suite, "The Temple Bells", does not figure in the list. In these days of completeness these omissions should be rectified - particularly in the case of the "Sea Pictures", which both Columbia and the Gramophone Company have issued in their entirety by other and (with all due respect) less accomplished vocalists.

The technically imperfect Columbia record of Gounod's "O Divine Redeemer" (7307) is backed by a flawless & extremely beautiful rendering of "O Rest in the Lord" from Mendelssohn's "Elijah". Arias from Donizetti's "Favorita" & "Lucrezia Borgia" are found on 7317, from "Faust" & "Samson" on 7318; and Verdi's "Don Carlos" coupled with Beethoven's "In Questa Tomba Oscura" (7316). These all merit attention, as do the four duets with Kennerley Rumford on 7300 and 7371). (The above was extracted from "Records", August, 1927, and will be concluded in our next issue.)

## Record Research -

FRANK ANDREWS

C O L U M B I A 9,000 series. 30,000 series.

It is hoped that another 'Voices of the Past' series will be a volume devoted to records by "Celebrity Artists" on all sizes of Climax, Columbia, Rena, Columbia-Rena, Columbia Record and Columbia discs issued 1902 - 1930.

At this particular juncture we require matrices for the 12-inch 9,000 catalogue series. We should be grateful if readers can send me matrices for these, (please identify to which side of the record each applies) - -

9059 BBC Symphony Orchestra; 9671 Billy Bennett; 9078 'Bambalina'/Reidy & Worster; 9223 Elsie & Margetson; 9840 J.Bonner; 9375/8 Bratza; 9625/6/7 Casadesus & Paris Symph. Orch. 9141,9156,9203,9359,9439,9610 Caterall(vln)/or C.String Q: 9374 Circolo Mandolinistico;9189 B.Cochrane; 9212 Columbia Light Opera Co"Desert Song"; 9270"O'h Kay/Girl Friend;9900 "Bitter Sweet"; 9182 Community Singing; 9043,9143,9288 Court Symph. Orch;9070,9097,9248,Edgar Coyle; 9085 Don Cossacks Choir;9750 Eastbourne Municip Orch; 9412 Robt Easton; 9377/8/9 H.Fenigstein 9208,9647/8 Garde Republicaine;9027,9030,9032 Geiger Viennese D.Orch; 9099 Gleneagles Hotel Orch(H.Hall);9077 Gordon Mayer; 9015,9039,9041/2,9087,9124,9202,9249/50,9272,9385,9424,9721 Grenadier Gds Band; 9380 M.Hershman; 9060 C.Herwin; 9031,9044,9127,9276,9587 Wm Heseltine; 9285 "Hit the Deck" w.Holloway & Tresmand;9164 J.E.Humphrey; 9193,9703,G.Johnson; 9026 A.Jordan; 9345 Kedroff Voc.Q; 9089 "Kid Boots-Winter Gdn Th.Orch;9478 Legenska; 9456/7 London Jewish M.V.Choir; 9413 London Street Noises; London Theatre Orch==9033"Dollar Princess",9034"Patricia",9053"Dear Little Billie" 9054"By the way",9079"Bambalina",9214"Lady Luck",9418"Lady Mary";; 9570/1 Rbt Lortat; 9188,9711 Tony Lowry; 9300,9578 Q.Maclean; 9525 Miniature Review"How's That?"; 9190 Modern The.Orch"Castles in the Air"; 9361 Wm Murdoch; 9055'1926'Orchestra"Hearts & Diamonds"; 9104,9880 H.Nash; 9014 Nat.Mlty Band; 9263 Nat Union of School Orchs; 9705 New Concert Orch; 9752/3 "New Moon--orig artists;9118 Non-Conformist Choral Union; 9520,9702/3 Orchestre Symph.Paris; 9465/6 Parker-Christian Sc.Hymns;9588 Rex Palmer; 9266 "Peggy Ann" Daly's Orch; 9241/2 Plaza Th.Orch."Gipsy Suite"; 9139 C.Raybould; 9253/4/5/6/7 Cantor Roitman;9926 Roosters Con.Party;9508 F.Russell;9315/6/7 St.Marylebone Parish Ch.Choir;9103,9158 A.Sala;9606 Scala Chor."Aida";9159 Sheffield Choir;9453,9455, 9547/8 Cantor Sirota; 9096,9142 WH.Squire; 9198,9209,9507 Squire Cel.Oct; 9245 Dale Smith; 9191 J.Steele; 9462 E.Randolph & J.Buchanan; 9467 London Pavln Orch "This year of Grace"; 9129 Dickson & Hearn; 9611 Vienna Schubertsbund; 9884 Hbt Walton; 9313,9885 Westbourne Choir, Glasgow;9045,9061 Har.Williams. The following numbers are completely blank so we should like details of titles,artists,composers,etc. It could be that they were issued in the British Commonwealth only.viz- 9151,9152,9153,9260,9393,9394,9395,9660,9661,9662,9708, 9710,9720,9898,9899.

In the 30,000 series is included a set of excerpts from "Madam Butterfly" which had been issued in America. We give them now under the American numbers and should like to know their single-face numbers-A.5102 Vivienne/Styles- "Mr.Pinkerton

Vivienne/Styles-I long to be rid of this ponderous Obi(loveduet)

A.5106 Behnee/Styles/Richards-I know that for such

A)Styles/Richards-Farewell. B) Vivienne- Beloved Idol.

Your co-operation will be very helpful. Send any details to Frank Andrews, 46 Aboyne Road, London NW10 OHA.

\* \* \* \* \*

ALWAYS WANTED: Articles by you for this magazine. Long or short!



# THE GRAPHOPHONE,

By MR. HENRY EDMUNDS.

---

Nature first gave man the reproduction of his own voice in the echo, and we can imagine his surprise and bewilderment at hearing his words repeated, perchance several times, for who among us has not experienced similar surprises though in this matter-of-fact scientific age, when everything is analysed and explained, much of the charm of mystery is lost. Although echo showed the simplest reproduction of sound, without the aid of vocal organs, or still more complex mechanical devices, such as the puzzled brain of man has devised from time to time, yet it has taken all these years of patient plodding, occasionally assisted by some brilliant accident, to evolve the ultimate but simple device which should repeat these echoes indefinitely, thus surpassing nature in giving back. whenever called upon, the words uttered, storing the same in that fragile but ancient storehouse, where bees have ever placed their honeyed sweets—in simple wax.

I will now ask you to follow me through the interesting history of the art of recording and reproducing sound.

One of the Chinese legation in Washington, on seeing the Graphophone, said they had a legend in China about some fair woman, whose voice was so beautiful, that her children wished to preserve it for future

generations to hear; they persuaded her to speak into a bamboo cane, carefully sealing the same. The cane was safely kept for several generations, and then opened at the proper end, when each word came out in order with all the original sweetness, but, unfortunately, could never be repeated.

Leaving this lost art of the Chinese, we come down to more modern times, and turning to Professor Tyndall find in his work "On Sound," page 50, in a footnote that "On July 27th, 1681, Mr. Hooke showed an experiment making musical and other sounds by the help of the teeth of brass wheels, which teeth were made of equal bigness for musical sounds but of unequal for vocal." (See "Birch's History of the Royal Society," page 96, published in the year 1757).

In addition to this I would quote the following extract from the life of Dr. Hooke, which precedes his posthumous work, published in 1705, by Richard Waller, the Secretary of the Royal Society.

"In July the same year, he (Dr. Hooke) showed a way of making musical and other sounds by the striking of the teeth of several brass wheels, proportionally cut as to their numbers, and turned very fast round, in which it was observable that the equal proportionate strokes of the teeth made musical notes, but the unequal strokes of the teeth more resembled the sound of the voice in speaking."

It is remarkable that these notices were published in 1705 and 1757, while the experiments themselves were made in 1681, over 200 years ago, and yet the idea of simply mechanically reproducing the human voice, has lain dormant all these years.

In 1854, Charles Bourseuil, advanced the idea that two diaphragms, one operating an electric contact, and the other under the influence of an electro-magnet, might be employed for transmitting speech over telegraphic distances. "Speak against one diaphragm," he said, "and let each vibration break or make the electric contact, and the electric pulsations thereby produced will set the other diaphragm vibrating, and the latter ought then to reproduce the transmitted sound."

In 1857, the phonautograph was patented in France by Leon Scott. It had for its purpose the recording of sound vibrations upon a cylinder rotated by hand and moved forward by a screw. The cylinder was covered with paper, which was smoked over a flame, and a stylus attached to the centre of a diaphragm under the influence of words spoken into a large barrel-like mouthpiece, would trace sound vibrations upon the smoked surface. But no attempt was made at reproducing sounds.

In 1859, Philip Reis actually made an apparatus, such as was indicated by Bourseuil, which is now known as the Reis Telephone.

Faber also attempted to construct a talking machine, after the system of the human organs of speech, a mass of intricate mechanism, levers, bellows, and pulleys, which gave unearthly utterances of a few words and sentences.

But the Bell telephone came in 1876—it taught how simple a piece of apparatus could produce perfect results, and, that any diaphragm however thick, could be made to set up audible articulate vibrations.

On the 30th day of April, 1877, M. Charles Cros deposited with the Secretary of the Academy of Sciences in Paris a sealed envelope, containing a paper on a

“PROCESS OF RECORDING AND OF REPRODUCING AUDIBLE PHENOMENA.”

which in translation, is as follows:—

“In general, my process consists in obtaining the tracing of the to-and-fro movements of a vibrating membrane, and the utilization of this tracing for reproducing the same to-an-fro movement, with their relative inherent durations and intensities in the same membrane, or in another adapted for furnishing the sounds and noises which result from this series of movements.

“We are, therefore, concerned with the transformation of an extremely delicate tracing, such as that obtained with a delicate stylus

rubbing upon a surface blackened by a flame, to transform, I say, these tracings in relief or intaglio, in resisting material capable of guiding a moving body, which transmits these movements to the sonorous membrane.

"A light stylus is connected with the centre of a vibrating membrane ; it terminates in a point (metallic wire, the barb of a feather, etc.), which bears upon a surface blackened by a flame. This surface is a part of a disc to which is given a double movement of rotation and rectilinear progress on.

"If the membrane is at rest, the point will trace a simple spiral ; if the membrane vibrates, the traced spiral will be undulating, and these undulations represent exactly all the to-and-fro movements of the membrane, with their times and intensities."

Up to this point the apparatus as described would represent a modified Scott phonograph. in which the cylinder is replaced by a flat disc M. Cros then continues :—

"By means of the photographic process which, in fact, is well known, this traced, transparent, undulatory spiral is converted into a line of similar dimensions, in intaglio or in relief, in resisting material like tempered steel, for instance.

"This done, this resisting surface is, by means of a motor apparatus, made to turn and to progress rectilinearly with a velocity like that which was used in the registration.

"If the reproduced tracing is in intaglio, a metallic point (and if it is in relief, a notched finger), held by a spring, bears upon the tracing at one end, and is connected at the other end with the centre of the membrane adapted for sound reproduction. Under these conditions, this membrane is not any more acted upon by the vibrating air, but by the tracing, controlling the pointed stylus by pulsations exactly like those to which the membrane was subjected in *recording*, both as to duration and intensity."

This paper was only read in open session at the Academy on December 3, 1877, *nevertheless to Charles Cros belongs the honor of having first suggested the idea of, and feasible plan for, mechanically reproducing speech once uttered.* But meanwhile Mr. T. A. Edison appeared with the Phonograph.

I believe I had the honour of being one of the first Englishmen to see this instrument, as in 1877 I was in the United States, observing the scientific progress of the period, visiting different institutions, and meeting various professors and inventors; amongst others, I saw Mr. Edison in November of that year.

From what I learnt by published reports, Mr. Edison, some time in the latter part of September in that year, was at work on an automatic telephone, by which he intended to impress a telephone message upon a strip of tin-foil, and let the indentations thereby produced act upon a variable resistance, such as a lampblack button, and thereby transmit the message over the wire. While one day at work on this, so the report runs, he accidentally passed the previously indented slip under the recording stylus which, as in the Scott phonautograph, was connected to the centre of a diaphragm, and there occurred the first actual reproduction by mechanical means of words registered before.

The Phonograph became then, at once, an accomplished fact, for to such an experienced inventor it took but a short time to cover the cylinder of a Scott phonautograph with tin-foil, and to indent the same at right angles to the surface of the cylinder.

I was much interested in it, and, returning to England in December, 1877, sent in a full report to the *London Times*, which appeared in their issue of the 17th February, 1878. Shortly afterwards, the first Phonograph made in this country by Mr. Stroh, under my instructions, was exhibited by Mr. W. H. Preece, the President of this Section, at his interesting lecture at the Royal Institution. This, was the first public exhibition of the "Edison Phonograph," or sound-recording machine in this country.

Everybody remembers the sensation which the invention produced, and the prognostications which were advanced for it by the scientific press showed that the principle of the apparatus was considered to contain the germ of an ultimate achievement of the most accurate results; but that it left something to be desired may be judged from the following lines sent me by Mr. Perry F. Nursey after hearing the instrument on February 27th, 1878:—

LINES ON HEARING THE PHONOGRAPH.

How, Adam, Noah, Melchisedic,  
And all their friends would laugh,  
Could they but visit earth again  
And hear the Phonograph.

Sure Memnon son of morning's voice,  
Could not be more melodious,  
Nor could old Stentor's roaring lungs  
E'er utter sounds more odious.

The former's smooth as brooklet flows,  
The latter's harsh as medicine,  
But smooth or rough, like honour goes  
To Thomas Alva Edison.

Great things were expected of this instrument, and a large Company was formed in America called the "Edison Phonograph Company." It was proposed to record speech mechanically, in place of employing stenographers; to attach Phonographs to clocks which should call out the time of day or night, instead of striking bells; and, in fact, all kinds of proposals were made, as to various applications on the assumption that tin-foil could be indented by the human voice, and that such indentation would intelligibly reproduce articulate speech. But what was the actual result? A few instruments were made for exhibition, but none were made use of for any practical purpose. The human voice might speak into the instrument, but only a caricature of it was reproduced, and the ultimate result may be best described in Mr. Edison's own words, in a characteristic interview reported in the *New York World*, afterwards copied into the *Electrical World* of Nov. 12, 1887:—"It weighed about 100 pounds;

it cost a mint of money to make ; no one but an expert could get anything intelligible back from it ; the record made by the little steel point upon a sheet of tin-foil lasted only a few times after it had been put through the Phonograph. I myself doubted whether I should ever see a perfect Phonograph ready to record any kind of ordinary speech, and to give it out again intelligibly. But I was perfectly sure if we did not accomplish this the next generation would. And I dropped the Phonograph and went to work upon the Electric Light."

Such an instrument I have given me by Mr. Edison in 1879.

But, fortunately, the subject was not abandoned by others. In the spring of 1881 a special arrangement was made between Professor Alexander Graham Bell, the inventor of the Telephone, Dr. Chichester A. Bell, and Charles Sumner Tainter, resulting in the formation the "Volta" Laboratory Association, so called after the "Volta Prize" of 50,000 f. awarded to Prof. Bell by the French Government for his invention of the Telephone, which sum he thus devoted to scientific research, and the study and elaboration of ideas, inventions, and discoveries, relating to the art of transmitting, recording, and reproducing sounds, and in Mr. Tainter's own words: "We began work in this direction by studying the causes of failure in the Phonograph. We saw that its construction was not in the first place adapted to produce in the metal foil an exact record of the sonorous vibrations; since, owing to the pliability of the material, the action of the stylus, while forming the record, has a tendency to alter and distort the portion immediately back of the point of action. Another cause of inaccuracy was due to the action of the reproducing diaphragm, which, while acted upon positively by the stylus in one direction, that is, when the latter was raised by an elevation in the record, had to re-act by its elasticity in the other. Furthermore, it was very evident that an instrument forming a record in a pliable strip could never be practically successful, since the record was essentially perishable. The utmost care was necessary in handling it to prevent injury, and every attempt at reproduction tended to smooth out and obliterate the sound record.

"It became evident, therefore, at the outset, that the methods of indenting a pliable strip, whether of tinfoil, or of paper saturated with

## MUSIQUE DE LA GARDE RÉ





wax or a similar composition, involved elements of failure that could not be eliminated; that it would be useless to attempt improving the Phonograph, and that an entirely different mode of recording, in a substance not possessing the detrimental properties of the pliable strip or sheet, must be discovered. We immediately addressed ourselves to that discovery and its practical embodiment.

"From the experience had with a pliable strip, we soon determined that the record, to be permanent, must be produced in a plate of *solid resisting material*.

"Among the new methods proposed by us for forming the undulatory record, that regarded with most favour was to *engrave* the record directly in the solid material by a cutting style adapted to grave or gouge out the material acted upon, thus forming a groove, the bottom of which presented irregularities constituting the sound record.

"One of the main difficulties with the original Phonograph was its indistinctness of articulation. While giving a loud sound, it was utterly impossible to reproduce intelligible speech, and for that reason in exhibiting the instruments, experiments were confined to recording familiar nursery rhymes and songs which the ear could recognise from the rhythm.

"We found, in the course of our experiments, that while records cut in wax were much more perfect than those indented in metal foil, greater distinctness could also be gained by reducing the size of the record and concentrating the sound by hearing tubes in the listener's ear. Thus a double advantage was gained; for, besides the vastly improved articulation, privacy in the use of the instruments was ensured. A number of instruments could utter their distinct messages in each listener's ear without mutual disturbance; and the over-hearing of private communications was prevented."

The work at the laboratory was continued with great assiduity for 4 years when in May, 1885, the Association was dissolved by mutual consent. During the time a number of valuable inventions and discoveries had been worked out and perfected, and many patents (all in

force) were taken out both in the United States and abroad in connection with this subject, the following claims, among others, being granted :—

“ The method of forming a record of sounds by impressing sonorous vibrations upon a style, and thereby *cutting* in a solid body the record corresponding in form to the sound waves, in contradistinction to the formation of sound records by indenting a foil with a vibratory style, etc.

“ The vibratory *cutting* style of a sound recorder.

“ A sound record consisting of a tablet, or other solid body, having its surface *cut or engraved* with narrow lines of irregular and varied form, corresponding to sound waves.

“ The method of forming a sound or speech record, which consists in engraving or cutting the same in wax, or a wax-like composition.”

The instrument termed the Graphophone was the final result of these labours, and to these gentlemen belongs the honor of producing the first practical speaking machine brought before the public, and of demonstrating the difference between indentations, and continuous engraving, analogous to the difference between the imperfect Reis transmitter and the perfect-speaking of the Bell Telephone.

Mr. Tainter informs me that a Graphophone was privately shown to one of Mr. Edison's associates at Washington in July, 1885. As the result of this examination, with a view to making a commercial working arrangement, it was taken to New York in August, and shown privately to some members of the Edison Phonograph Company, but nothing came of the negotiations.

This instrument was illustrated and described in an article in *Harper's Weekly* of July 17, 1886.

We will now review the English Patent Office records between 1877 and 1886, thus gauging somewhat the work of inventors in this field.

No. 2909—July 30th, 1877. T. A. Edison.

In this specification, among other things, it was proposed to obtain a record of vocal and other sounds by causing the movements of a diaphragm to be registered on chemically prepared paper or soft metal, and to use this paper or metal, to reproduce the sounds by acting on a diaphragm. (The claims relating to this part of the invention were abandoned by a disclaimer, filed Aug. 17, 1882.)

4847. Dec. 20th, 1877. Mc. Evoy.

This specification relates to the construction of telephones, and refers to a diagram showing the telephone combined with phonograph, but gives no particulars as to the construction of the latter.

(Patent void.)

4934. Dec. 29th, 1877. C. W. Harrison.

This invention relates to electric telephones, and the inventor states that a record of the sounds may be obtained by taking the current through the coils of an electro magnet carrying a point on its armature to indent a movable surface.

(Patent void.)

1664 April 24th, 1878, T. A. Edison.

(Patent void.)

Here Mr. Edison proposes a backing of wax, or yielding material, instead of a grooved surface, in order to support the metal foil which received the *indentation*.

The term *indenting*, as used by Mr. Edison throughout his patent specifications, clearly means the action of *embossing* the material without the removal of any part of it, as in forming a record in tinfoil by pressing upon it with a style.

But that he did not believe in the practicability of his Phonograph is shown by the fact that this patent was allowed to lapse in April 24, 1885, in consequence of non-payment of £100 fee, just at the period of the completion of the experiments of the Volta Laboratory Association.

8129. July 18th, 1881. J. J. Walker.

This provisional Specification states that a perforated band is caused to travel past an orifice through which a stream of air issues. The perforated band may be produced from a photograph taken upon a moving surface of an edge caused to vibrate by the voice or sound to be reproduced, or a strip produced by a phonograph may be employed.

(No patent.)

291. January 20th, 1882. J. D. Morel. of France.

This provisional Specification describes a phonograph in which a travelling band of paper, etc. is employed. The band may be of blotting paper drawn through a gelatinous bath.

(No patent.)

7926. May 19th, 1884. A. F. St. George.

A plumbago pencil attached to the diaphragm makes a line of varying distinctness on a travelling surface. To reproduce the sounds, the plumbago line is drawn between two terminals of an electric current, and produces undulations in the current corresponding to the variations in the line produced by the pencil.

Patent void.

Then we come to the existing Volta Laboratory Patents of the 4th May, 1886, which, among other things, cover the method of *cutting* in a solid body, a record corresponding to the sound waves, in contradistinction to the formation of sound records by *indenting* a foil with a vibratory style. The vibratory *cutting* style of a sound recorder. The sound record consisting of a tablet or other solid body having its surface *cut* or *engraved* with narrow lines. And the method of *engraving* or *cutting* the same in wax, or a wax-like composition.

May 4th, 1886. No. 6027.

"Improvements in and Apparatus for Recording and Reproducing Speech and other Sounds."

May 4th, 1886. No. 6042.

"Improvements in and Apparatus for Reproducing Sound from Phonographic Records."

May 4th, 1886. No. 6047.

"Improvements in and Means and Apparatus for the Reproduction of Speech and other Sounds by Means of Records."

May 4th, 1886. No. 6062.

"Transmitting and Recording Sounds by means of Radiant Energy and means and Apparatus therefor."

Now, it is remarkable that between 1877, when Edison's Phonograph was described, and 1886, when the Volta Laboratory patents were published, only these five patents were applied for in this line of work, (although in telephone, and other kindred subjects, the patents might be numbered by hundreds); and all of these five patents were abandoned, including Mr. Edison's, before the the Volta Laboratory Association took out theirs, which are now in force. But we find that since 1886, in addition to their own, more than seventeen new patents have been applied for by other inventors in connection with this subject; all tending to show that the researches of the Volta Laboratory Association had ended in a complete success for all practical purposes. That this was the fact is best proved by the adoption, by Mr. Edison, of their wax cylinder, and graving out process, in contradistinction to the tinfoil slip and indenting style, which had been found useless in practice. Therefore, it is no wonder that Mr. Emile Berliner states, in his interesting paper read before the Franklin Institute at Philadelphia, on the Gramophone, May 16th 1888, that the new Edison Phonograph and the Tainter-Bell Graphophone appear to be practically the same apparatus, differing only in form and motive power. As mentioned above, the Graphophone was shown to Mr. Edison's associates in 1885, and the Volta patents were granted in 1886, but it was not until 1888 that Mr. Edison's Phonograph re-appeared, and all the praise accorded to Mr. Edison and his agents for the "improved Phonograph" is fairly due to Mr. Charles Sumner Tainter, and his associates in the Volta Laboratory Association.

The Graphophone as shown here is propelled mechanically. The whole has been designed to attain the best results with the fewest parts and absence of skilled attention. There is no electricity. An ordinary treadle like a sewing machine, rotates a speed governor. This by a leather belt communicates a constant speed to the rotating wax  
(see page 326)

cylinder. A diaphragm of mica carrying a steel graver, called the recorder, is mounted in a metal holder, which (by means of a revolving screw) traverses the wax cylinder, cutting a fine thread 160 to the inch, a mouth-piece attached to a flexible tube carries the sound vibrations to the diaphragm which causes the graver or style to cut into the wax a series of depressions more or less frequent, and varying in depth according to the sounds producing the vibrations. These undulations, while so slight as to be scarcely perceptible, can, nevertheless, produce in the diaphragm of the reproducer similar vibrations to the original sounds and give back, not once, but indefinitely, the words or sounds which were first recorded. The instrument can be instantly stopped or started at any time, whether recording or reproducing, by simply pressing the button with the finger. No adjustments are required by the user; the recorder and reproducer being mounted flexibly and so adapting themselves to any eccentricities of the wax cylinder. This is especially useful in the reproduction of damaged cylinders. I had an instance recently where one came to me through the post having, been opened and crushed. Nevertheless the delicate reproducer, with its flexible mountings was able to follow the original record, and reproduce every word distinctly. Great economy has been found in the use of a cardboard cylinder coated with wax instead of solid wax cylinders. They are more easily handled, less liable to fracture, and much lighter for postage, besides being cheaper than notepaper, when the saving of time in writing is considered.

The very simplicity of the instrument startles us—but who shall say what its future may be—and what revolutions it may effect. Its introduction into every-day life marks a new era. Truly the unlimited reproduction of the human voice in speech and song is a most wonderful achievement. When we consider its marvellous adaptability to modern life there seems to be no limit to its powers. A child may work it and communicate to those who love it, its childish prattle; or preserving the small cylinder refer in after life to how it spoke. Business men may carry on negotiations, recording each word spoken, preventing misunderstandings as to what was said. Attached to the telephone, even the fleeting words that be recorded for future reference. The stenographer may read his notes to it, leaving it to dictate to others to write them out. And Tennyson's wish for the voice that is still, be realised at last.

I cannot conclude better than by quoting an impromptu, spoken into the Graphophone at Washington, in July this year by Colonel Joyce; a piece which repeated itself to me as follows:—

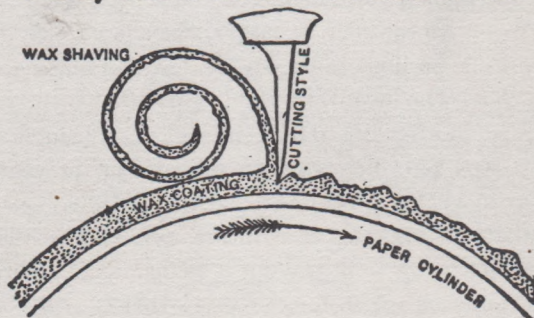
I treasure the voices of poets and sages,  
 I keep them alive through the round rolling years :  
 I speak to the world for ages and ages,  
 Recording the language of smiles and of tears.

When friends have departed, and sweet life has ended,  
 Their voices shall sound through my swift rolling heart :  
 While all of their love-notes are treasured and blended,  
 As faithful and true as the nature of art.

The pulpit, the bar, the wants of the household,  
 Shall photograph thought in the sigh of my soul :  
 The man and the maid shall advance more than tenfold,  
 Who talk with my tongue as the years grandly roll.

The Godhead alone shall be found in my preaching,  
 And marvellous secrets I yet shall disclose.  
 The schools of the world shall list to my teaching,  
 As pure and as bright as the blush of the rose.

I war with the world where ignorance slumbers,  
 And go hand in hand with the light of the sun.  
 I count every thought with quick magical numbers ;  
 And my work on the earth shall never be done.



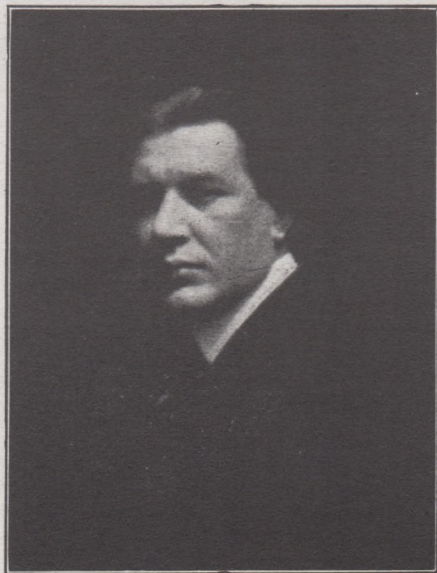
# Edison Grand Opera Talent



SLEZAK AS RHADAMES IN "AIDA."



CARMEN MELIS, SOPRANO.



GUSTAVE HUBERDEAU, BASS.

## BOOK REVIEW

E.B.

"THE COMPLETE ENCYCLOPEDIA OF POPULAR MUSIC AND JAZZ  
1900 - 1950." by Roger D. Kinkle.

Published by Arlington House, 81 Central Avenue, New Rochelle, N.Y. 10801, U.S.A. @ \$75.00

It is the first set to provide a data bank on popular music and jazz, and to integrate them. It does not render obsolete any of the standard reference works (ASCAP Biographical Dictionary, Leonard Feather's Encyclopedia of Jazz, John Chilton's Who's Who of Jazz). These remain indispensable. Rather, the Kinkle set complements all the others... offers far more data... breaks new ground... and is the first set to integrate popular music, movie and Broadway music, jazz, and music on radio, records and TV. The four volumes include:

VOLUME 1 -- Music Year by Year, 1900-1950

Broadway musicals by year, 1900-1950. Casts, songs, composers, opening dates.  
Popular songs with composers, 1900-1950. Average: about 200 songs per year.  
Representative popular recordings, 1909-1950. Average: about 200 per year.  
Representative jazz recordings, 1917-1950. Average: about 100 per year.  
Movie musicals, 1929-1950. Casts, songs, composers.

VOLUMES 2 & 3 -- Biographies

Covers all major and semi-major musical performers, 1900-1950: actors, singers, bandleaders, composers, musicians, arrangers, impresarios -- almost 2,100 in all. Key dates, career summaries. Special features for:

Actors, Singers, Bandleaders. All movie musicals, Broadway musicals, radio/TV shows by year. Representative recordings (number varies with output; average perhaps 50 per performer).

Musicians, Arrangers. Representative recordings on which featured as soloist and/or arranger (average perhaps 50 per artist).

Composers. All major and semi-major plus many minor songs, by year and by movie or Broadway musical.

IMPORTANT: These biographies cover every performer to emerge between 1900-1950. But those who remain active are covered up to early 1974. Thus, the set in effect covers the entire century to date but excludes rock music.

VOLUME 4 -- Indexes and Appendices

4 comprehensive indexes:

Movie Musicals. About 1,000. Most complete coverage extant.

Proper Names. We guesstimate 8,000. Most complete coverage extant.

Songs. We guesstimate 20,000. Most complete coverage extant.

Broadway Musicals. About 1,000. Most complete coverage extant.

5 valuable appendices:

Numerical listings of ten major record labels, mid-20s through early 40s. Virtually every record, by artist and song, in catalog order -- over 33,000 in all.

Time chart showing approximate release dates of 19 major record labels, c. 1920-1945. Academy Award winners for music, through 1973.

Down Beat and Metronome poll winners.

Helpful essay, "Record Collecting for Beginners", explains how to collect hard-to-find 78s and LPs.

How to review an Encyclopedia? Readers had better study and assimilate the opposite page, which was a part of the advance-notice that I received, because it forms the concise list of the scope of this important work. It omits to inform us that the whole Encyclopedia is "record-orientated"-( being written by a collector/dealer of records) thus for almost every entry, be it artiste, composer or show, a reference is given to records. Very valuable for one is thus led to the ability to HEAR the subject.

I would dispute with the author that cylinders are "impractical" for he not only denies himself much entertainment but can be proved wrong by thousands of collectors. Nor do I like the phrase "after the cylinders came the standard type of 78-rpm record". If it means that Edison invented the cylinder first, then he is correct. If, as I suspect, it implies that cylinders were dead and gone before the disc arrived then he is mistaken, for cylinders continued in production until 1929, the later examples including electrical recording. It would have been more expedient to state simply that the Encyclopedia would confine itself to the disc - which alone is sufficient to tackle.

With that I have passed my main grouses... let's get to the meat.... and it really is a fine meal! Volume 1 proceeds year by year from 1900-50, listing the Broadway Musicals, with cast, opening date & number of performances; popular songs of each year with composers; and representative recordings of them. This occupies 464 pages. (I nearly omitted Movie Musicals are included, too, after their invention.)

Volumes 2 & 3, totalling 1523 pages, contains well over 2,000 Biographies. The cover is very wide indeed and the 'omissions' are fewer than one might imagine. I always "test" with a few 'obscure' names.... Fritzi Scheff, yes; Stella Mayhew, no; Lilian Russell, yes, (who made only one semi-private record); Billy Jones, no, (although the English recordings of the O.D.J.B. are mentioned elsewhere). Yet there is Brian Lawrence, English bandleader, in the company of Ambrose, Lew Stone, Geraldo, etc. Other conductors include Victor Herbert, Marek Weber, Andre Kostelanetz. Entertainers from other genres are Country Washburne, Bob Hope, Eubie Blake, Harry McDonough, Deanna Durbin, Jesse Crawford, (though we feel his biography should contain the fact that he was probably the very first artiste to have electrical records released in 1924), and of Andy Razaf no mention is made of his Gennett records). The list of composers and lyricists seems inexhaustive.... I grabbed several of "World Records" dance band re-issues and checking through the composers of American tunes found them to all be included. Although most composers did not record their own works, examples of recordings by others are recommended. A large number of the biographies are of jazz performers. Admittedly, mostly American, but I note Svend Asmussen, Stephane Grappelly, Johnny Dankworth The jazz-personalities whom I used as "tests" were included except Tommy Benford (drummer with Morton et alia) and Clarence Haliday (banjoist/guitarist). While the majority of records quoted are American, a fair number of British are mentioned for our artistes, some French & Danish, etc. where appropriate.

Volume 4 - title 'Indexes and Appendices' is far more important than one might at first suspect. 238 pages of very tiny print list numerically the popular records (mid 20's - 40's) issued by Bluebird, Brunswick, Columbia, Decca, Melotone, Okeh, Perfect, Victor, Vocalion and Vocalion/Okeh. While such fineries as matrix numbers & recording dates are not given, this listing of over 33,000 records will suffice the majority and will serve admirably as a basis for further study for those wishing so to do. An approximate dating-chart forms another appendix. An index of Personal Names refers one to names appearing in volumes 1 - 3 whether it be to the Broadway Musicals, Biography, or recommended recordings, thus being a valuable

cross-reference. The sections of Broadway Musicals & Movie Musicals are equally well-indexed to the other sections as are the following 226 pages of double-column tiny-print 'Popular Songs' title index.

The Author, Roger D. Kinkle, has been interested in the musical scene since the late 1920's and has played in dance bands, stage orchestras and marching bands of the Army during World War II. He attended Universities studying music so is genuinely qualified for his subject. He has been collecting data as a hobby for many years. We are told that it took over three years to assemble in order for publication. We wonder how he did it so quickly. Somewhere it modestly says, "This is his first book." It should have said "monumental creation" or similar phrases. It is the first R E A L reference book on popular music.

Although an American publication aimed for American readership the vast majority of the information contained is international. Many of the American records recommended by important artistes were released universally. Even if not, with the current circulation of 'disposal lists' and magazines containing advertisements of records for sale, or dealers trading internationally, with a little patience one can often obtain a required disc from many a far off land.

Do not think that the price is expensive. Firstly, just think of what would be the current price of buying a record listing of 33,000 plus records in a hardbound book! No doubt a quarter of this set at least and it occupies less than a tenth of the pages. For the amount of information concentrated between these covers and the frequent use you will make of it if you are at all interested in popular music or jazz of the first half of this Century will soon make it cheap.

It is certainly an essential item for Music Libraries, radio / TV stations and major record stores.

Buy a set for yourself and having it you will realise my difficulty in describing its value adequately.

## RECORD REVIEWS

E.B.

SELMA KURZ

Recordings chosen by her daughter, Desi Halban.

Pearl GEM 121/2

1.Mozart-Il Re Pastore:Il'Amero, saro costante. 2.Händel- Il Pensieroso:Sweet Bird. 3.Rossini-Barbiere:Una voce poco fa. 4.Bellini-Sonnambula: Ah! Non credea mirati, & Ah! Non Giunge. 6.Goldmark-Der Königen von Saba: Lockruf. 7.Thomas-Mignon: Styrienne. 8.Verdi-Ernanin:Ernani. 9.Verdi-Trovatore:Vivra Contende(duet with Schlusnus). 10.Verdi-Rigoletto:Caro Nome. Puccini- Boheme: 12.Mi chiamano Mimi. 13.O soave fanciulla( duet with Slezak). 14. Donda lieta usci. 15.Addio, dolce svegliare(with Grete Forst,Slezak & Wiedemann). 16. Sono andati? (with Slezak). 17. Finale. 18.Puccini-Madama Butterfly: Un bel di, vedremo. 19.Taubert:Der Vogerl im Walde. 20.Fontenailles:Obstination. 21.Gounod:Serenade. 22.Kreisler-Caprice Viennois(with Vasa Prihoda, violin) 23.Toselli:Serenade(with Prihoda). 24. Arditi:Parla! 25.Reger:Mariä Wiegenlied.

Somehow recordings by Selma Kurz have evaded my ears during my collecting life. If I

had heard some of her records, then I had forgotten them. So it was with completely 'new' and unbiased ears that I listened to this pair of records. Immediate joy! Selma Kurz sprang immediately to my top bracket of favourite soprani. (I'll not name the others or readers will confuse the issue with their own comparisons!)

Not knowing what other great records were not selected, (Selma Kurz made some 150+ recordings), I find myself enjoying every minute of this collection, chosen by her daughter. The arie from La Boheme are together on one side, in order of the opera, it being Miss Halban's happy idea to show her mother as near as possible to an actual performance. It is successful, and such were Madame Kurz's dramatic powers that I found myself visualising the scenes as she sang, which I have not always done when listening to complete L.P. recordings with their so-called realism. Leo Slezak's voice in duet is a "perfect match".

We have the double-bargain with the inclusion of Vasa Prihoda, violin virtuoso, on two titles and also John Amadio, flute, accompanies Händel's "Sweet Bird". We can enjoy the 'Styrienne' from Mignon, which literally 'stopped the show' on the occasion of her debut in Vienna, and Mahler, conducting, allowed an encore. There is a section of Verdi which pleases me and I enjoyed being introduced to Goldmark's "Lockruf", somehow so 'different' from the other items in the selection.

All - in - all a thoroughly enjoyable re-issue. Miss Halban felt that she ought to have included certain other records. . . let us hope that Pearl will issue a companion volume.

## "PRINCESS IDA"

Pearl GEM 129/130

The D'Oyly Carte Company has had "generations" of singers, the earliest of whom never or scarcely recorded, but with the "generation" recorded here in 1924 began regular visits to the recording studios to keep the records 'up-to-date'. This set was the last acoustic, and seems to be the first to be comprised chiefly of genuine D'Oyly Carte Co. We are not told in the notes, but this set was originally HMV D 977- 986. Oddly, we are never told in the notes straight out that it is essentially the D'Oyly Carte Company.

The singers in this set are Leo Sheffield, Derek Oldham, Leo Darnton, Sydney Granville, Henry Lytton, Darrell Fancourt, Winifred Lawson, Kathleen Anderson, \*Edward Halland, \*Leonard Hubbard, Bertha Lewis, Eileen Sharp. (\*Never sang with the D'Oyly Carte Company.) Most of these singers went on to record electrically.

Uniquely this set includes the only recording of the song "Come mighty must", having been missed from every 'complete' set since! Miss Lewis must have been gifted with foresight, for she has left us a fine version beautifully sung, very forward with 'presence'. She had joined The Company in 1905.... but the record for all times was that of Henry Lytton who had begun his fifty years' stay in 1884! His two principal songs (as King Gama) "If you give me your attention" and "When'er I spoke" are both forward and capture his fine expression. Leo Darnton only recorded on this set, but has left an excellent memorial of himself, especially in "Would you know the kind of maid" which is the denouement of the conspirators.

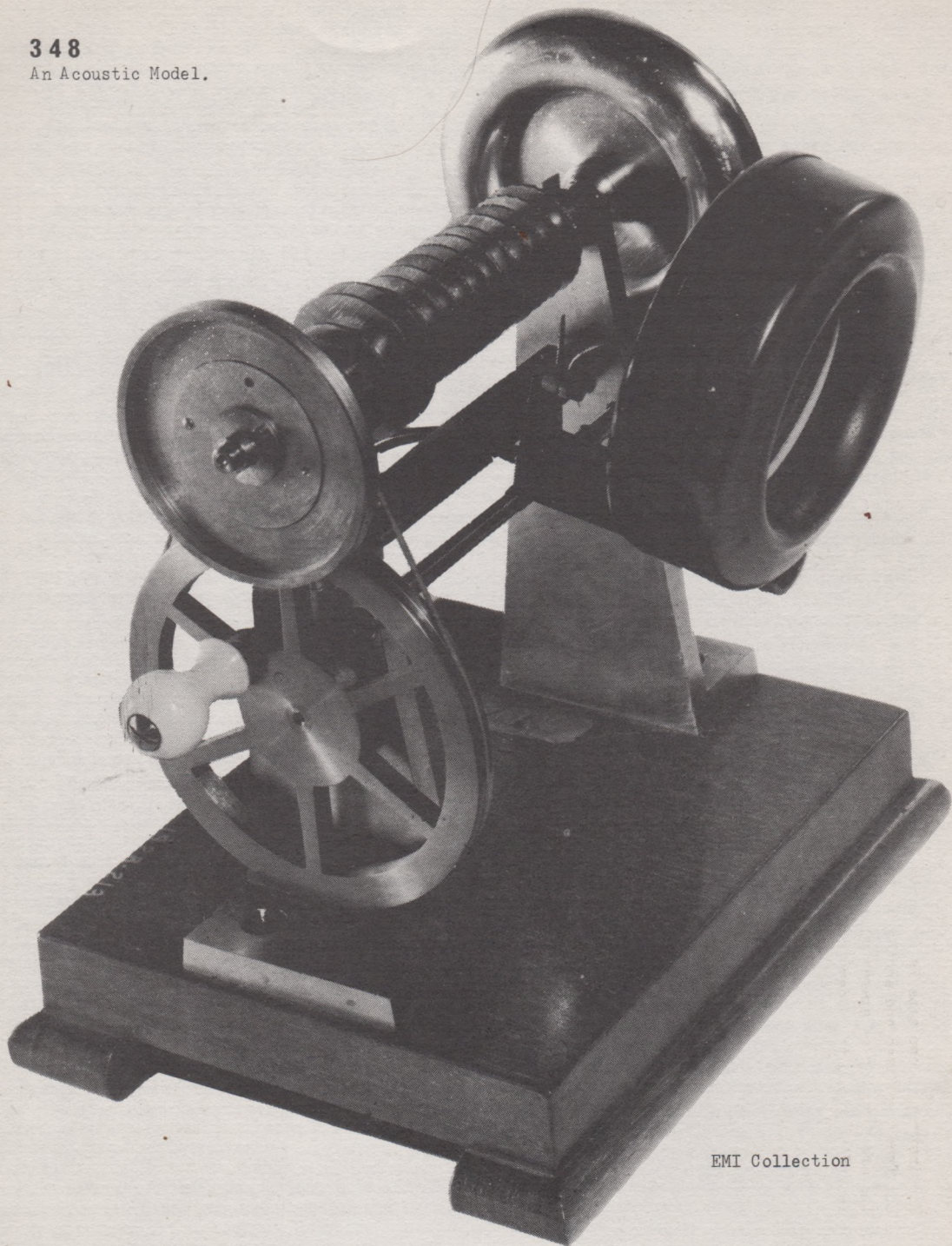
Generally speaking the soprano voices are not so forward, but Winifred Lawson, as Ida, leaves a fine testimony of her singing in the lovely "Minerva. Oh goddess wise". As one expects Derek Oldham gives a flawless performance throughout - as does Leo Sheffield in leading the patter chorus "For a month to dwell in a dungeon cell".

This set is not only important in revealing the D'Oyly Carte Company in a stage of its great career, but includes examples of the sole recordings of singers / or singers in the

(concluded on page 356)

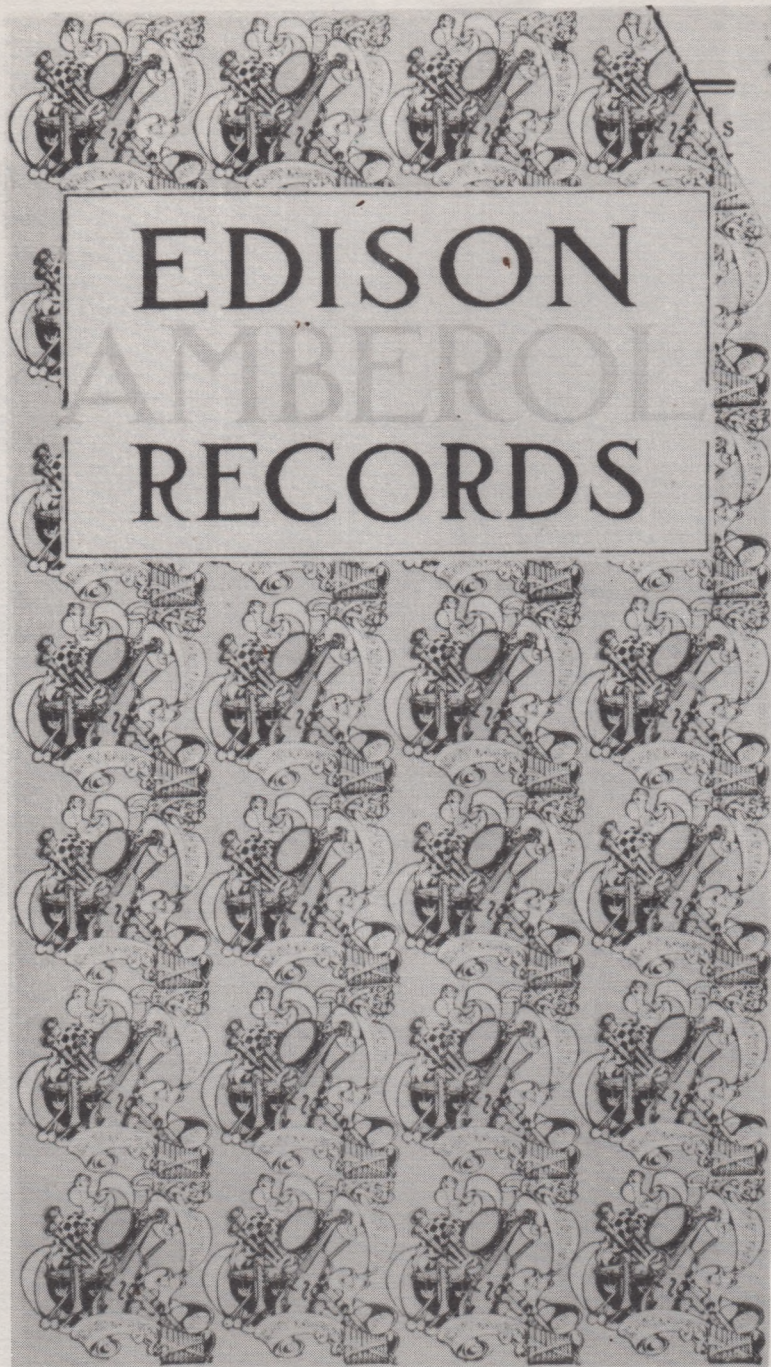
348

An Acoustic Model.



EMI Collection

The instrument opposite is in the EMI Collection. The wire point which should rub on the notched wheels is broken. But from its fixed end another wire goes to a diaphragm in the 'reproducer.' The wheels each have different notches. There are a number of spares which could be substituted. Could this be a model by Augustus Stroh to demonstrate vertical recording, or to demonstrate Mr. Hooke's experiment of 1681? (page 328)



**1 William Tell Overture ('Rosini)****Edison Concert Band**

No more fitting selection could have been made of a number with which to head the list of Edison Amberol Records than this famous operatic overture. The Record contains nearly the whole composition, including the majestic storm scene and the beautiful pastoral scene for flute and oboe.

**2****Roses Bring Dreams of You (Ingraham) Manuel Romañ**

An exquisite love ballad. The Amberol Record makes it possible for Mr. Romañ to sing with the utmost freedom of expression, just as he would on the stage. The singer's host of admirers will agree that he has never been heard to such good advantage. Orchestra accompaniment.



MANUEL ROMAN

**3 Sextette from "Lucia" (Donizetti)****Edison Sextette**

The popularity of the wonderful "Sextette from Lucia" has continued unabated since its initial production in 1835. An adequate Record of this illustrious operatic number has not been possible heretofore, but we are at last treated to its every note from beginning to end. It is sung in English by soprano, alto, first and second tenors, baritone and bass. Orchestra accompaniment.

**4 Flanagan and "The Reillys" at a Baseball Game****Steve Porter**

Over four minutes of solid fun. A spirited baseball game forms a highly interesting and exciting background. Flanagan and the Reillys landed seats in a hot-bed of enthusiastic "rooters," and Mrs. Reilly's ignorance of the game makes her the butt of much merriment. One of the most attractive features is the progress of the game, which is humorously pictured. Orchestra accompaniment.

**5 Love's Dream After the Ball (Czibulka)****Edison Venetian Trio**

"Returned from the ball, she falls asleep, and in a charming vision beholds him to whom she had given her heart that night." This is the engaging theme of this composition, which has won universal plaudits both here and abroad. It was originally

written for string quintette, but is even more effective by the trio (violin, flute and harp). The principal theme is played in waltz tempo, 2-4 time, with tremolo to portray the dream.

**6 Memories of Mother****Harkness Anthony & Harrison**

Our list of Four-Minute Records would not be complete without one or more gospel hymns by Anthony and Harrison. "Memories of Mother" is a favorite hymn by Evangelist Alexander, of "Glory Song" fame, and is often used by him in revival work. Added verses make this Record an improvement over the best previous efforts of these artists.



ANTHONY &amp; HARRISON

## A New Record Playing Twice as Long as Those You Have

**T**HE Edison Amberol Records, which play more than twice as long as the old ones, are introduced with the following fifty new selections. Not all of these selections are new in the sense that you never heard them before. They are new on the more-than-four-minute Records, which enable us not only to present long pieces entire, but also to give better renditions of these pieces than was possible on the shorter Records.

On the two-minute Records, as we will now call the old Edison Records, it was not possible to give all of a long piece, and in the case of a great deal of music, shortening it hurt it so much that these selections were never included in the Edison Records, but they will now be included in the Edison Amberol Records.

The first issue of fifty Records gives quite a wide range of good music, popular music, amusing music and other entertainment. The fifty Records here given are only for a start. Others will follow from month to month.

Price of Edison Amberol Records, 50c. each. Ask your dealer how to change your own Phonograph so as to play the Amberol Records. The cost is small.

NATIONAL PHONOGRAPH CO.,  
ORANGE, N. J.

## 7 Don't Go Away (*Kendis & Paley*)

Perhaps it is not possible to actually get enough of a fine Collins and Harlan Harlan in 2 time duet, but in this Four Minute Record we come much nearer to that happy goal than was possible with the two-minute Record. The chief source of humor in their "latest" is the "dovey dove" conversation of the com and his "gal" when she questions the strength of his devotion. Never have these sterling artists done anything in which the rhythm and swing of the music was better emphasized. Orchestra accompaniment.

## 8 Violets Waltz (*Waldteufel*)

It is to dance. Here is a four-minute Waldteufel waltz, loud enough and long enough for dancing. No composer of waltz music ranks above Waldteufel, and none of his compositions is better liked than "Violets," which is famed for its melody and perfectly marked dance tempo. The band has made an excellent Record—loud, clear and in correct dance time.

## 9 Light as a Feather (*Rollinson*)

By far the most elaborate bells solo ever attempted. The orchestra accompaniment is quite remarkable, especially in the clarinet duet variations, through which the bells jingle merrily an attractive obligato.

## 10 The Holy City (*Adams*)

"The Holy City" needs no word of introduction. It is, and probably always will be, one of the most appealing sacred solos in the language. The entire selection is here given by Reed Miller, whose interpretation displays as much dramatic fervor as his famous rendition of Sullivan's "Lost Chord." Orchestra accompaniment.

## 11 Uncle Josh and the Sailor

Cal Stewart

Cal Stewart says, "This is by far the longest Record I ever made. Uncle Josh is short of farm help, and hires a sailor, who said he knew it all and then some. But he insisted on sticking to the language of the sea. He y'd 'starboard' and 'port' to the team, and once he came up with a haul of eggs. Said he found them on the hatchway. The climax came when the sailor-farmer wanted Uncle Josh to sit up nights and throw water against the side of the house so that he could go to sleep. Instead of doing so, Uncle Josh fired him."



CAL STEWART

## 12 The Message (*Blumenthal*)

Harry Anthony fairly revels in a harmonious semi-classic such as this. The words are romantically fanciful, and the music is of the type that the singer relates, was chosen to carry his message to his Love in heaven. Mr. Anthony's thorough understanding of vocal art stands him in good stead in this class of song, and it is an artistic treat to listen to his well-trained tenor voice. Orchestra accompaniment.

## 13 Cavalry Charge (*Descriptive Fantasia*) (*Lüders*)

A powerful descriptive band piece that is a warm favorite with the leading band masters. Synopses: Morning of the battle; infantry is heard

approaching, with life and drum corps; cavalry, infantry and artillery engage in battle; defeat of the enemy; pursuit by cavalry. The Military Band gives a vivid portrayal of the moving armies and the swift action of the battle.

## 14 Fol-the-roll-lol (*Limericks*)

As a two-minute Record this has always been a famous seller because of the excruciatingly funny situations described in the verses and the strikingly "different" chorus. It is nonsense, of course, but the cleverest kind of nonsense that is an A 1 mirth-maker. The present Record gives 18 verses while the old-style Record gives only 8. Orchestra accompaniment.

## 15 The Sinner and the Song (*Thompson*)

James F. Harrison

A distinctly unique semi-religious song that is certain to enjoy a wide vogue. A sinner sings the story of his wanderings and his conversion which resulted from hearing his favorite hymn sung by a church choir. To complete the scene, a mixed quartette is heard at intervals softly singing the verses of "Jesus, Lover of My Soul," accompanied by a church organ. Orchestra and organ accompaniment.



JAMES F. HARRISON

## 16 The Stranded Minstrel Man

Murry K. Hill

One of the cleverest acts now in vaudeville, consisting of two very good humorous songs and a 400 word monologue. The monologist must of course knock somebody, and on this occasion, (1) the manager of a minstrel troupe, who left his company stranded, (2) the B. & O. Railroad and (3) the Inside Inn of the Jamestown Exposition, all get "theirs." Orchestra accompaniment.

## 17 Humoreske (*Dvorak*)

Hans Kronold

Anton Dvorak's illustrious concert number makes an ideal cello solo. The title, "Humoreske" means that the reading is left to the musical fancy or feeling of the performer. Mr. Kronold's conception is the true artist's and will be accepted as such by all who appreciate the best in music. Piano accompaniment.



HANS KRONOLD

## 18 The Preacher and the Bear

Arthur Collins

This comic coon song has run second in popularity to none in the list of Edison two-minute Records. And justly so, for the action, words and music are not only far above the ordinary, but are different from almost any other coon song. The story goes that a negro preacher went hunting on a Sunday morning and was (very properly) fired by a grizzly bear. The limb of the tree broke with him and there were "doings." Our new Amberl Record gives an extra verse, chorus and scene. Collins sings it even better than he sang the earlier Record. Orchestra accompaniment.



ARTHUR COLLINS

### 19 Trio from Faust (Gounod)

One of the sublimest passages in Gounod's musical adaption of the immortal Goethe drama. The trio is sung at the end of the opera and portrays the death and redemption of Marguerite. The singing characters are Marguerite, Faust and Mephistopheles; the voices, soprano, tenor and baritone. Not a word or note is cut from the stage version, which is rendered with artistic finish. Orchestra accompaniment.

### 20 Asleep in the Deep (Petré)

This well known bass solo is now sung in proper tempo for the first time on any record. The vocalist, Gus Reed, a new Edison singer, has a truly remarkable voice and has produced a Record that has never been surpassed for fullness and depth of tone. Orchestra accompaniment.

### 21 The Tales of Hoffmann (Selection) (Offenbach)

American Symphony Orchestra  
Offenbach's most noteworthy operatic work. This opera was recently presented at the Manhattan Opera House, where it was most cordially received. Our Record gives the minut and barcarole, which stand out prominently above everything else in the score.

### 22 Daddy Behrend

There is no song that tugs at the heart-strings more than "Daddy." It paints the touching picture of a motherless little boy on his birthday night. In words brimming with pathos he prattles of "mother," until big tears fill daddy's eyes. The song is here given complete, which is not possible on any other talking machine Record. Orchestra accompaniment.



HARRY ANTHONY

### 23 Henny and Hilda at the German Picnic

One of the cleverest dialect acts that Ada Jones and Len Spencer have ever put on. Hilda she spies her Henny of the Band, proudly carrying his bassoon. Together they make a jolly round of the park attractions. Henny frequently gives vent to his exuberant feelings on the bassoon and Hilda makes good with a number of short catchy songs. 240 second of racy fun.

### 24 The Sword of Bunker Hill

Knickerbocker Quartette

The inspiring patriotic song, which many recall as a prime favorite in their school days, when it was sung on all special occasions. Our new Ambertol Record gives the four fine verses by Wallace, complete, so that the whole story of the veteran's dying gift to his son, is obtained. The Knickerbocker Quartette make an exceptionally good Record, unaccompanied.



KNICKERBOCKER QUARTETTE

### 25 A Hunting Scene (Bucalossi)

This forceful descriptive musical scene opens with a pastoral movement portraying daybreak. The warbling of birds is heard and the stillness of early morn is otherwise broken by the echoing hunter's horn. The hunters prepare for the chase singing merrily. The snap of the whip, clatter of horses' hoofs, and baying of hounds on the scent lead up to a climax when the game is run to earth amid cheers for the successful finish. A male chorus repeats the refrain, "A hunting we will go."

### 26 Pure as Snow (Lange)

A dazzling concert piece by Gustav Lange, that at once suggests some of the prettiest passages in his exquisite "Flower Song." The selection ranks as one of the most brilliant of a galaxy of old-world favorites that are equally in demand in this country. The arrangement played by the Edison Concert Band is a special one featuring bells and chimes. Seldom has this organization displayed such able individual and ensemble work.

### 27 Belle Brandon (Woolcott)

There are traces of tears in Romain's voice as he sings of "Little beauty, Belle Brandon, who sleeps" neath the old bar tree. He is simply immense in this grand old love ballad. Admirers of the sweet-singing minstrel tenor, who fail to secure this Record, will miss the best song that Mr. Romain has yet given us. Orchestra accompaniment.

### 28 Quartette from Rigoletto (Verdi) Metropolitan Quartette

In point of brilliance and musical variety the Rigoletto quartette represents the fruition of Verdi's genius. A marvelous exhibition of contrasted emotions is brought out by the four singers, the Duke, Magdalena, Rigoletto and Gilda, which makes this a very difficult selection to record. Our Record gives the quartette complete, in English, and it will be accepted as the best operatic quartette Record yet produced. Orchestra accompaniment.

### 29 A Singer Sang a Song (Furib)

Sam Bernard's big encore-winner in his new play "Nearly a Hero." We are introduced to all of the usual run of singers one hears at a "party," from the inevitable young lady, who has a cold when asked to sing, to Pat Casey, who could sing only "Harrigan." Morton works in some of the drollest imitations of the various singers, and gets many laughs for every line. Orchestra accompaniment.

### 30 Castilina Echoes (Siegel)

Samuel Siegel and William Smith

Only one mandolin and guitar duet has previously been listed in the Edison Catalogue of American Selections. Two numbers are combined in "Castilina Echoes," the first has the languorous rhythm of the Spanish national dance "Habenera," while the second is a rapid waltz movement. The Record is extremely good musically, and as it is played by two of the leading performers of this country, it makes a safe model for students of the mandolin and guitar.



ED. MORTON



SAMUEL SIEGEL & WILLIAM SMITH

31 The Palms (Faure)

There are only a very few sacred solos in the same class with "The Palms." It is a surpassingly beautiful piece of vocal music, to which Mr. Harrison lends one of the ablest efforts of his long career as a singer of religious music. The sweet tone-quality of his robust baritone voice was never more delightful than in the Faure masterpiece, now given complete for the first time on any Record. Orchestra accompaniment.

32 Nigger Loves His Possum (Dresser)

Considered by many to be Collins and Harlan's best duet. This "classic" could not possibly have been left off the first list of Four-Minute Records. The scene is a Mississippi steamboat deck as the boat is about to leave with a crowd of typical Southern darlings aboard. Between the "Mobile Buck" and other dances by star performers, a bunch of comic repartee, genuine negro shouts and peals of laughter, the clanging bell and tooting whistle of the boat and the great tuneful duet chorus by Collins and Harlan, we are treated to four minutes of the liveliest entertainment imaginable. Orchestra accompaniment.



COLLINS & HARLAN

33 You Can Look and You Can Listen, but M-U-M is the Word (Brackman)

Ada Jones

A new comic song that is being sung on all sides. Tom White, though newly wed, longed to get out with "the boys." His wife was "country," but far from simple, and his little lodge "gag" failed utterly to work. "She follows him and finds that instead of treating the fellows to the "third degree," he is treating the "girl in blue" to champagne fizz. Naturally, a vivid scene ensues. The tune is a rollicking one, introducing a phrase of a well known Oriental air. Orchestra accompaniment.



ADA JONES

34 Always Gallant Polka (Fahrbach)



ALBERT BENZLER

One of the most contagious things in the way of a xylophone solo. A novel feature is included in an obligato and variations played on the xylophone while the principal theme is played as a duet by cornets. Benzler performs with all his accustomed dash and confidence, and the true xylophone tone is perfectly reproduced. Orchestra accompaniment.

35 Rocked in the Cradle of the Deep (Knight)

Gus Reed

Gus Reed's bass tones sound better on the Amberol Record than was ever possible with any other singer's on any other talking machine Record. That it is a never ending pleasure to listen to. The present Record offers the complete song, sung at the correct slow tempo. It is sure to revive interest in the famous bass solo. Orchestra accompaniment.

36 I Would Still Love You (Murchu)

Ada Jones and Billy Murray  
A capital love-duet with a generous flow of 18-karat comedy. Jones and Murray vie with one another in handing out the "airy perilsage" of love. The song smacks of "Kiss, Kiss, Kiss" and "Smile, Smile, Smile," two line sellers among the two-minute Records, by the same singers. The Amberol Record gives twice as much entertainment, however, on account of being twice as long, which means that the song is rendered complete. Orchestra accompaniment.



ADA JONES & BILLY MURRAY

37 A Police Court Scene

A rich and rare vaudeville skit in which a witty Irish judge disposes of a docket of ten cases at one sitting. A liberal amount of uproarious fun is extracted from each case called. The last case was that of Danny Reilly who wiped out a Dutch colony because they said the Irish were no good. The judge recognizes him as an old friend, and adjourns court to join Reilly in a game of pinocle. Original sketch, not published.



STEVE PORTER

38 Semiramide Overture (Rossini)

Edison Concert Band

The overtures that rank with this one can be counted on the fingers of a single hand. It is truly a musical inspiration, such as comes to the master composer but once in a lifetime. Nearly the whole selection is given including the celebrated second movement, the Horn Quartette. The Edison Concert Band gives the overture a reading that will hold one's attention fast to the last note.

39 I Was Roaming Along (Hollander)

Edward M. Favor

Among the cleverest comic songs in Favor's repertoire. Roaming Bill was a happy-go-lucky individual, whose hardest task in life was "roaming here, roaming there." No matter how he tried, he could not avoid "easy money" and good fortune. It was simply handed out to him at every turn. Three verses and three choruses, the latter being set to a very rough and unusual tune. Orchestra accompaniment.



EDWARD M. FAVOR

40 In the Sweet Bye and Bye (Hilder)

Edison Mixed Quartette

Everybody loves this beautiful old song, handed down by our grandparents. Mechanically, this Record is better than "Good Night, Beloved, Good Night" by the Mixed Quartette. The four-minute feature also gives the advantage of hearing the song complete, three verses and three choruses. Every one of the four voices is heard with perfect distinctness, the female voices being especially good. Orchestra accompaniment.

#### 41 A Bunch of Nonsense



Another crack-a-jack vaudeville sketch by Hill which includes a couple of his latest song hits. The first is a neat parody on "Good Bye, Little Girl, Good Bye." The second, a parody on "Blue Bell." This is very funny. It tells the short life history of "Our Hired Girl, Sal," after she used coal oil for starting a fire. Her history was very short indeed. Another feature is a short recitation about a piece of cheese. This also is a remarkably "strong" feature. Orchestra accompaniment.

#### 42 Reels and Walk-Arounds

**Leopold Moeslein**  
An unique medley of the liveliest reels and walk-arounds. The reels are played as a violin solo by Moeslein and the orchestra assists in emphasizing the walk-arounds. The following selections are played in the order named: Matinee, reel; Suwanee River, walk-around; Make Up, Susan, reel; Old Kentucky Home, walk-around; Army and Navy, reel; Annie Laurie, walk-around; Jaudas' Favorite, reel; Hear dem Bells, walk-around, Moeslein's Favorite, reel. Orchestra accompaniment.

#### 43 A Busy Week at Pumpkin Center

**Cal Stewart**  
Cal Stewart is "right down tew home" among the folks in this masterly talking Record. And his dry Yankee humor and quaint New England drawl were never more delightful. "There be times" when there are busy scenes at romantic Pumpkin Center even if Stewart's talks do give the idea that it's mostly play down his way. For side-splitting comic description this Four-Minute Record will be voted one of the very best friend "Cal" has yet made. Sketch is original and not published.

#### 44 O That We Two Were Maying (Smith)

**Mr. and Mrs. Waterous**

As a two-minute Record by the same singers this selection won the distinction of being one of the most favored duets in the Edison catalogue. The song is now given complete, the singers are in better voice than when the two-minute Record was made and the recording process has been greatly improved. The Record, therefore, is in every way better than its famous predecessor and should meet with a phenomenal demand. The selection itself is too well-known to require comment. It is one of unusual beauty. Orchestra accompaniment.



MR. & MRS. WATEROUS

#### 45 Waltz Medley (Original)

"On with the dance!" Here is just what is wanted for a merry waltz—a captivating waltz medley made up of the familiar refrains of the best waltz songs of the day: "Just Some One," "When You Love Her and She Loves You," "O'Brien Has No Place to Go," "When it's Moonlight, Mary Darling," "Neath the Old Grape Arbor Shade," "Are You Sincere," and "Take Me Out to the Ball Game."

#### 46 Selections from Faust (Gounod)

**Edison Symphony Orchestra**

A truly wonderful orchestra Record, which gives the most beautiful airs from Gounod's opera, "Faust": Grand Chorus (the Fair) act 1; Romance, act 3 (Siebel); Soldiers' Chorus, act 3, and Finale of act 4. This is considerably more of the opera than was ever before recorded at one time. The Symphony Orchestra gives it a grand interpretation.

#### 47 Silver Threads Among the Gold (Danks) Will Oakland

The most noted counter-tenor song ever written. No matter how charming are Oakland's new songs in Dockstader's Minstrels, the audience will never allow him to retire until he sings "Silver Threads." The words are unsurpassed for appealing tenderness, and the air is beautiful beyond description. Orchestra accompaniment.



WILL OAKLAND

#### 48 Santiago Flynn

**Ada Jones and Len Spencer**



ADA JONES & LEN SPENCER

An Irish maiden is courted by an Italian woort. He plays the mandolin beneath her bow in true Romeo fashion and asks her to be his Irish Rosie, but she is able to make very little sense out of his "dago blarney." He asks her to cast her eyes on him and she answers sweetly that she has no cast in her eye. Santiago Flynn entreats her to take the name of Signora Santiago. "A fine name—for a five-cent cigar," she exclaims.

The ending is happy, however, for Santiago convinces her that his father was Paddy Flynn, a good, true Irishman. She then agrees to have him to the accompaniment of "Killarney" on the mandolin. Several clever songs are introduced by Miss Jones. Orchestra accompaniment.

#### 49 Blue Danube Waltz (Strauss) Knickerbocker Quartette

The Blue Danube Waltz made Johann Strauss' fame. It is generally regarded as the finest waltz ever written. In our Record the irresistibly sweet melodies are arranged for quartette by male voices. The Knickerbocker Quartette sings it in a manner which will cause the vocal arrangement to rival the instrumental in popularity. Orchestra accompaniment.

#### 50 American Standard and the New Colonial

**Marches (Seltzer-Hall)**  
**Edison Military Band**

This Record combines two of the best selling two-minute Records in the Edison catalogue. "American Standard" was the first selection ever played by the Edison Military Band. The New Colonial Marches are the best known work of the celebrated military march writer, R. B. Hall. The Edison Military Band gives a flawless performance.

**A**N innovation in sound reproduction, which constitutes the high-water mark of perfection. It is presented in Solid Oak.

**SPECIFICATION:**

Roll-top Cover.

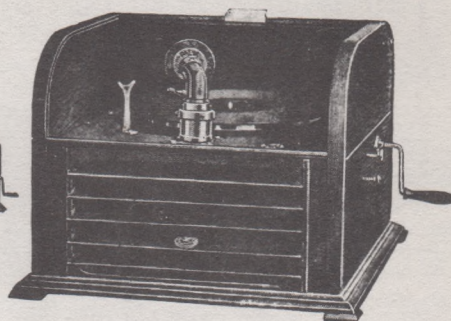
Strong and reliable Motor, playing 10-in. and 11-in. Pathé Discs.

Pathé Patent Ebonite Sound Box, with unwearable Sapphire.

Height 13 ins., width  $17\frac{1}{2}$  ins., depth  $17\frac{1}{2}$  ins., weight  $21\frac{1}{4}$  lbs.



CLOSED



CODE WORD:  
"CONQUEROR"

Price: £2 17 6

The "PROGRESS"

**A** NEAT and compact Model in Solid Oak, thoroughly recommended for use indoors or out.

**SPECIFICATION**

Solid Oak Cabinet, with Roll-top Cover.

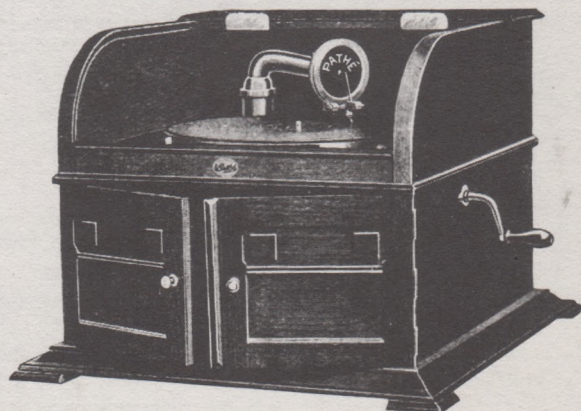
Silent running double spring worm driven nickeled Motor.

New Pathé Multitone Sound Box, with unwearable Sapphire.

Accurate Speed Indicator.

12-in. Turn-table.

Height 15 ins., width 19 ins., depth  $20\frac{3}{8}$  ins., weight 31 lbs.



CODE WORD:  
"PROGRESS"

Price: £4 15 0

## The "WARBLER"

THE latest Horn Model, with every up-to-date improvement. Solid Oak Cabinet.

## SPECIFICATION:

Solid Oak Cabinet, with hinged lid.  
 Silent running double spring worm driven Motor.  
 Artistically Spun Horn; or with Spun Brass Horn (bell 22 ins., length 22 ins.); or with Resopan Horn (bell 21½ ins., length 23 ins.).  
 Accurate Speed Indicator.  
 Tapered Tone Arm.  
 New Pathé Multitone Sound Box, with unwearable Sapphire.  
 10-in. Turn-table.  
 Height 7½ ins., width 15 ins., depth 15 ins., weight 22 lbs.



## CODE WORD:

"WARBLER" with Spun Horn.

"WARBRA" with Brass Horn.

"WARBRES" with Resopan Horn.

Price: £3 5 0  
 £3 12 6  
 £1 0 0

Pathé. The foregoing three illustrations were taken from a Pathé of 1914 which otherwise was the same as that with which we illustrated our issues 18/19 of October & December, 1972

\* \* \* \* \*

Princess Ida, continued.

roles with which they are mostly associated unobtainable elsewhere. Pearl records are to be complimented in this preservation policy and for keeping before our eyes the fact that in Gilbert & Sullivan lies a precious part of British heritage and that our singers were/are as good as those of any other nation.

\* \* \* \* \*

Miss Mildred Thompson died during 1974 and in her will just published leaves most of her money to a hospital in memory of her fiancé killed in World War I during 1916, Captain John Lauder, the only son of Sir Harry Lauder. Both Miss Thompson and John Lauder were known to Edison-fan, the late Ed. Lewis who lived near Miss Thompson in London and who told me several reminiscences of the couple, especially the happy, athletic-looking Capt. Lauder calling upon Miss Thompson . . . who cherished his memory to the end, aged 83.

\* \* \* \* \*

Our next issue will include items additional to Frank Andrews' articles on Lambert and International Indestructible cylinders; small/ & children's records. Any reader with any items to add is requested to send them in soon... even if it is only one fact. The latter will include such makes as Frany, Broadcast Junior, Dixi, Pigmyette, Homocord-Liliput, Odeonette, Puck, Mignon, but we shall be pleased to hear from you about any little records.

\* \* \* \* \*

The Talking Machine Review - International, 19 Glendale Road, Bournemouth BH6 4JA, England.